## THE CHICAGO-PHILADELPHIA ENTERPRISE

MARY GARDEN

CHAPTER XIV By H. E. Krehbiel

Manhattan Opera House Mr. Hammer- was new to the public. This was Ber- New York. "Thais" and "Louise" restein spun Ariadne threads which the lioz's "Damnation de Faust," which had ceived two performances cach. Cleohistorian of the future will probably its first American representation at the fonte Campanini conducted all the repfind running through the maze of opera Metropolitan on December 7, 1906. In resentations. The reception given to in New York for many years, and he Signor Gatti's first year the only the company was little short of stuwill be credited with clear prescience French operas in the list were "Car- pendous. The great audience room as well as the qualities which my story men," "Faust" and "Manon," which, was filled on the first night from floor of his career plainly discloses. The combined, had nineteen representa- to ceiling, and the audience was as ently picked up one of these threads "Manon," "Faust," "Fra Diavolo" and could point and as keenly alive to arwhen it resolved to meet Mr. Hammerstein's challenge contained in his promse to incorporate original English opera in his repertory by establishing its tions, though two novelties, "Armide" operas and (justice demands that it be great prize contest. It followed an- and "Ariane et Barbe-Bleue," were said) to Mr. Hammerstein. The singther somewhat deviously when it en- conserted with the old favorites, ers and the operas were all fresh from tered into an agreement to cooperate "Faust" and "Roméo et Juliette." To the Manhattan Opera House and the with the gentlemen who wished to give supply the demand which Mr. Hammer- impression was that of a Manhattan seaopers a local habitation and a name in stein had ingeniously fostered, resort son somewhat delayed and interrupted. hicago and Philadelphia, and still an- was had in this year to periodical visits | There were few newcomers in the list other when it recognized the need of from the Philadelphia-Chicago com- of singers. Edmond Warnery replaced satisfying the demand for French opera bination, organized out of the singers MM. Périer and Dalmorés as Pelléas which Mr. Hammerstein had created who had been Mr. Hammerstein's. I and Marguerite Sylva Mme. Bresslerthrough the policy which had been pur- am not quite certain but that the Chi- Gianoli and others as Carmen. ued by Mr. Conried, and Mr. Gatti cago enterprise had its inception, (or if "Natoma," a "Grand Opera in Three made it necessary to call in the help not its inception, at least its deter- Acts," whose early history has been of the Chicago-Philadelphia, Philadel- minative impetus) in one of Mr. Ham- told in these memoirs, had its first phia-Chicago company. Under the di- merstein's projects of universal con- performance on any stage in Philarection of Mr. Conried and his suc- quest, the spirit of which also animated delphia on February 25, 1911. I was ided the high lights of Mr. Grau's of great rivalry. concluding seasons, was permitted to



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Sunday Aft. Nov. 19. mt 3 o'clock.

Sunday Aft. Nov. 1

Mr. Hammerstein looked upon as a things. Philadelphia had till then build an opera house in Chicago. Mr. parentage it shared with Chicago, but Rabinoff, afterward connected with a on this night it donned its gayest company that borrowed Boston's name, garments, it crowded the vast theatre took a hand in the enterprise, which (renamed the Metropolitan Opera was conducted with the utmost pos- House) and at times during the persible secrecy. He bought an option on formance it fairly seethed with ex- behaving like children who on the tow's "Rip Van Winkle" had also been represented by Mr. Dippel. After com- art had been sent down the ways into pleting the season of ten weeks in Chi- the ocean of lasting popularity. cago in 1910 the company went to Phil- I am, perhaps, attaching more im-

languish. In the five years of the Con-, "Thais," "Louise," "Pelléas et Méliried régime there were only fifty-seven sande," "Les Contes d'Hoffmann," "Car-representations in French, and of the men," "Le Jongleur de Notre Dame" in his four tempestuous years at the six French operas performed only one and "Quo Vadis" the last a novelty in tions; in the second the operas were brilliant in appearance as imagination "Werther," and the representations tistic impressions as if it had been were fourteen in number; in the third starving for opera for years. It was a there were only thirteen representa- splendid tribute to the singers, the

> the Metropolitan company in the period present at the performance, which was obviously looked upon as a momentous After the season of 1908-'09, which event, upon which hung everlasting season of prosperity, he decided to been lukewarm toward the child whose

bent upon carrying out his North Clark artifice to rekindle a sufficient demon-Hammerstein. Official announcement house who were not in a transcentaccouchement; that George F. Brist Pelissier, a Franco-American, aided and light at the first tinkling of a guitar of the organization of the Chicago dental state of joy it must have been Grand Opera Company was made on those who are accustomed to "sit in December 9, 1909. It had the financial solemn silence" in the "dull, dark backing of fourteen wealthy men, three | dock" of judgment and who had not of them-Mr. Vanderbilt, Mr. Kahn and been convinced that Messrs. Redding Mr. Mackay-from New York. They and Herbert had solved a great probwere not in the directorate, but were lem, or that a monumental work of

adelphia, its name undergoing a change portance to the production of "Nain transit, and gave the projected sea- toma" than it deserves; but a discusson there, coming to New York and sion of it under the circumstances playing at the Metropolitan on cleven forms a proper part of a picture of Symphony Society:

New World' Symphony Dyorak

The some of the circumstances of Aeolian Hall, 3 p. m., concert by the Dirac from "The Indian Suite". MacDowell Symphony Society: successive Tuesday nights and one Sat- the times. The composer had conurday night, beginning on January 24, fided to a reporter of The Tribune Mischa

Danses Tanagreennes.

Punch and Judy Theatre, 3 p. m., song recital by Lydia Ferguson:

A Warning Mozart Chi vuol comprar. Jomelli Spiagge Amate Gluck
Five been roaming. Horne
The Steppe, and Nightingales Now Are Singing No More. Gretchaninow

Tous deux Hahn
Ferguson. Louis Edgar Johns are Salut Couls Edgar Johns are Salut Grieg Overture. Melnomene Excerpt, Cesar Franck
At 8:15 p. m., concert by the Philharmonic Society:

Overture. Melnomene Excerpt Chadwick
Symphonic Poem. Symphonic Symphonic Chadwick
Symphonic Poem. Symphonic Symphonic Poem. Symphonic Symphonic Poem. Regre-Ducase

"Verdum" Viola obligato
Light Edgar Stillman Kelley
Mabel Garrison

Ballet music from "Les Petits Riens"...Mozart
Air, "California Idy!" Edgar Stillman Kelley
Mabel Garrison

Ballet music from "Les Petits Riens"...Mozart
Air, "California Idy!" Edgar Stillman Kelley
Mabel Garrison

At 8:15 p. m., concert by the Philharmonic Society:
Overture. "Melnomene Symphonic Poem. "Symphonic Poem. "Symphonic Poem. "Symphonic Poem. "Provorals
Symphonic Poem. "Are Makel Garrison

At 8:15 p. m., concert by the Philharmonic Society:
Overture. "Melnomene Symphonic Poem. "Symphonic Poem. " 1911. Out of twelve performances that the fate of English opera for eight were devoted to French operas, years to come was concerned in an Danses Tanagreennes. two wholly to English, one to a double appreciation of it. In Philadelphia bill of English and an Italian para- its production seemed an achievement phrase of a German opera, and one to of national significance. In New York a combination of the last with a French | it was an episode in the movement to work. The English opera was "Na- which much attention had been ditoma," by Joseph D. Redding and Vic- rected by the Metropolitan prize comtor Herbert; the German work was petition, the production of "The Pipe Wolf-Ferrari's "Susannens Geheim- of Desire," the promised performance Sa niss," which, first announced in French of Mr. Arthur Nevin's "Twilight" and as "Le Secret de Susanne," was given the agitation of the musical patriots n Italian as "Il Segreto di Susanna." | who' in their cagerness to

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York Chamber Music Society:
Quartet in F major. Opus 49. Brahms
Dixtuor in D minor. Opus 49. Brahms
Dixtuor in D minor. Opus 51. Juon
Princess Theatre, 3 p. m. Song recital by Julia Henry:
Gypsy Songs. Anton Dvorak
The Sea. E. A. MacDowell
The Blue Bell. E. A. MacDowell
The Blue Bell. E. A. MacDowell
The Heather. Max Heinrich
To the Moonlight. Max Heinrich
To the Moonlight. Max Heinrich
To the Moonlight. Florence Part Gere
Aready's Where You Are. Florence Part Gere
Au pays ou se fait la guerre. Henri Dupare
L'Oasis. Felix Fourdrain
Unid Geses (Chinese Lyrie) James H. Rogers
Tranquility. Arthur Foote
Awakening. Mrs. Alexander O. Mason
Only of Thee and Me. Marion Bauer
The Year's at the Spring.
Mrs. H. H. A. Beach
WEDNESDAY



As the Indian Heroine of Victor Herbert's "Natoma."

a site for the building in North Clark citement. It was plain enough to the dawn of every first of January look performed at the Academy of Music in

Carnegie Hall, 3 p. m., violin recital

Mischa Levitzki

La Samaitaine (eighteanth century).
Saint Joseph a fait un nid (seventeenth century).
Yvette Guilbert

MONDAY Acolian Hall, 3 p. m., plano recital by Alfred Cortot:

Acolian Hali, 3 p. m., piano recital by Leo Ornstein;

indante Spianato and Polonaise.

Minetrels
La fille aux cheveus de lin
Ce qu'a vu le vent d'ouest
lifylle
Etude en forme de valse

Prelude, C sharp minor

Cathedrale Engloutie.

nphony No. 2.

neerto for piano with orchestra in G
Nocturne
Nocturne

Street for \$5,000, employed a lawyer initiated that the climax of enthusi- out of their windows with the ex- New York fifty-six years before, and to look after his legal interests and a asm was expected by those who had pectancy of seeing a new world. A that the then manager of the now venfirm of architects to make the designs. prepared to acknowledge it to follow society for the promotion of national erable institution had anticipated the The Auditorium Theatre was under the close of the curtain on the second opera had been talked to death at a Metropolitan Opera Company by offerlease at the time to Messrs. Klaw & act, which marks the climax of the single sitting, yet I cannot recall n ing a prize for the best original grand Erlanger, who were giving cheap vaude- play. The public's impatience, how- speech or newspaper article of the opera by an American composer. Max ville performances at such a loss that ever, would not brook delay and the time (except my own) which betrayed Maretzek had written an opera, "Sleepy they offered to transfer the lease, which audience burned its powder after the knowledge of some of the most obvious Hollow," which had been performed at had eight years to run, to Hammer- first curtain, thus necessitating the facts of operatic history. Neither the Academy of Music here and in other stein for nothing, but he refused it, employment of considerable effort and composers nor singers, neither mana-cities. Signor Arditi, too, of amiable

Concert Programmes of the Week

THURSDAY

"Verdun" Villers Stanford Hay Rondes de Printempa Desuasy Marche Slav Tschaikowsky Acolian Hall, 8:15 p. m., piano recital by Edwin Hughes: Andante con variacioni Haydn Minuet in E flat Morart Ronde in E flat John Field Sonata in B minor. Liszt Necturne, Op. 27, No. 2: impromptu, Op. 36: mazurka, Op. 59, No. 3: polenaise, Op. 53. Chopin

Night Song of Almalfe...

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-----Quartet--

The Cry of Rachel.... Mary Turner Salter April Rain....... Bainbridge Crist

SATURDAY
Acolian Hall, 5 p. m., ptano recital
by Leo Ornstein:

At 8:15 p. m., song recital by Matja
Niessen-Stone;
Highland Joy Stickles
Dark and Wondrous Night Kremer
Auld Daddy Darkness Homer
The Messure (MMS) Rhea Silberta

AMUSEMENTS

FRIDAY MORNING MUSICALE Grand Ballroom, Hotel Dilmore, Nov. 12 1

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A White Rose. Co
I Did Not Know Vander
Schubert. John Field
All Aboard, My Baby B. F. B.

uppromptu.

Prelude, C sharp miner...... Sonata, Op. 57 (Appassionata)...

abetted by a Connecticut Yankee named and to stay there long enough to America. It sounded delightful abetted by a Connecticut Yankee named and to stay there long enough to Elinu Hubbard Smith, produced "Edwin send one wooer about his business and Italian, it would, no doubt he and Angelina" in 1796, and Benjamin throw herself into the arms of another sounded a little more natural in Ge Carrand William Dunlap achieved a run whom she had met for the first time man, since it was composed to German with their opera, "The Archers," in an hour or so before. This does not words, and a clever translator migh seem at all Spanish; certainly not aris- have reconciled the public to an English New York in the same year. "Natoma" came to New York on tocratic; in fact, not altogether proper.

February 28, 1911, three days after its production in Philadelphia, and was Most voluble and voluminous of all tion. The secret which Susanna k

the managers in his advocacy of opera from her husband was that she smol sung by the same people. The libretto was written by an in English, both before and after the cigarettes. The count did not smok American (I wish it had not been) and production of "Natoma," was Mr. Dip- the servant, as he makes violent a American (I wish it had not been) and production of the surface by dumb-show, does not be music by a man of Irish extraction pel; yet the first translation of which surface by dumb-show, does not be sufficient by dumb-show, does no and German training. They are a popular pair, and they deserve to be; but but into Italian. There was some jus- smoke, yet the count smells smoke that has nothing to do with the case brought before the judgment seat by their opera. Neither has the fact that done at a later date by the Metropoli- chised, the countess admits that the story of "Natoma" is American. tan company, for even the polyglot harbors a secret, and that it relates; Some carping critics had objected that members of Mr. Gatti's organization something with which she whiles are it was not American because its scene could scarcely be expected to use the the lonely hours which the is laid in Southern California when Russian language, but there was no ex- spends at his club. A lover, of cours that part of the country was still un- cuse for a French performance of concludes the count. He flies into that part of the country was still under Spanish domination. But perhaps this is made all right by the circumstance that the heroine is an Indian, is forces, and none at all for the personnel of "Spanish domination." But perhaps this forces, and none at all for the personnel of "Spanish domination." She finds consolation of the house leaves the count. He flies into a concludes the count. He flies into a rage, smashes the furniture, and, dash in forces, and none at all for the personnel of the count. He flies into a concludes the count. He flies into a rage, smashes the furniture, and, dash in forces, and none at all for the personnel of the count. He flies into a concludes the count. He flies into a rage, smashes the furniture, and, dash in forces, and none at all for the personnel of the count. and the so-called red people (though formance of "Susannens Geheimniss" in a cigarette, after locking the do and the so-called red people (though they are not red) are better entitled to be called Americans than any other the arch little comedy, and his fury still upon him, and, finding race, despite the fact that they may one of them (played by Francesco Dad- the door locked, breaks down the bar not be auchtones, but have immigrated di) is a mute; a second (Countess Gil), ricr. Susanna, caught flagrante de from Asia. Where Mr. Redding's here- was sung by Miss Caroline White, an licto, hides her cigarette behind ine came from I am at a loss to tell. American, and the third (Count Gil), back. He seizes her roughly and burn Speaking in the metre of the epic poem by Signor Sammarco, who had mastered his hand. The secret is out, Confe of the Finns which Longfellow has enough English to carry a part in "Nafastened upon our Indians, she would toma." Moreover, the play is one count, enrolling himself among the derfain make us believe that she is queen of a tribe indigenous to the lower part of California. But when she invoked a French farce. Max Kalbeck, an Ausher people's God it is Manitou to whom trian musical writer, turned it into enjoyable, largely because of it she prays—a proceeding about as natural as if Mr. Herbert were to ask as to music by Ermanno Wolf-Ferrari. of the exquisite music, full of Mo to believe that his great-grandfather Three races are suggested in the name zartean melodiousness, and also Mo was wont to kneel in supplication and of the composer, but I cannot stop to cry: "O me taw Boodh!" However, I inquire how much the German, how by modern ingenuity in delination do not want to go deeply into the eth- much the Italian or how much the Jew- Quite marvellous is the skill with the nology of Mr. Redding's book. It is ish element in the composer's physical the composer turns smoke into my

enough that I believe the abalone to and mental constitution have to do with or music into smoke, as one chooses be edible, in spite of the legend which the music of "Il Segreto di Susanna," look at it. With this work Wolf-Pe Natoma tells about in a sort of runic as it was called on the bills when it rari won as enduring a place in the rhyme. I accept his Spanish dances, though not sure that the Spanish aristhough not sure that the Spanish arisMarch 14, 1911, for the first time in concert rooms with "La Vita Nuova." tocracy danced the minuet in public Street project. Meanwhile the Chicago project of Mr. Dippel, warmly capoused by Mr. Clarence Mackay, took form, and before the curtain according singers before the curtain according before William H. Fry had written the Span, based on Cooper's novel, an American subject, and Walter Damrosch's "Scarlet Lettory and Walter Damrosch Mr. Sammarco danced it. I am also Klaw & Erlanger disposed of their to schedule. But it was done, and English operas, both words and music, a matter of history. Kidlings all these a century ago. I do not believe that lease to the Chicago Grand Opera Com- judging by the number of recalls the one of which at least had been per- operas, however, compared with two a fond father who had watched long pany, getting, it is said, \$100,000 for success of the opera was overwhelm- formed in New York and also in which may be added to the American and lovingly for his daughter would what had been offered as a gift to Mr. ing. If there were any persons in the Philadelphia, the scene of the latest list published in a preceding chapter, permit her to rush out into the moon-

had offended its ears by his pronunc

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